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MINUTES OF MEETING OF COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D. C., JULY 1, 1931.

The first meeting of the Commission of Fine Arts during the fiscal year 1932, was held in its office in the Interior Department Building on Wednesday, July 1, 1931; the following members were present:

Mr. Moore, Chairman,
Mr. Winter,
Mr. Cross,
Mr. Weinman,
Mr. Mauran,
and Mr. H. P. Caemmerer,

Executive Secretary and Administrative Officer. Mr. James L. Greenleaf, former landscape architect member of the Commission, acting for Mr. Vitale, was also present.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The minutes of the meeting held May 28, 1931, were approved.

2. SUCCESSOR TO MR. MORRIS: A telegram from Mr. Morris was received saying that he would not be present at the meeting as his doctor said he should not travel. The Commission regretted the absence of Mr. Morris.

In view of the fact that the term of service of Mr. Morris expired last January and considering the state of Mr. Morris's health, the Commission thought it advisable to take up the question of his successor as a member of the Commission. After consideration, the Commission unanimously agreed upon Mr. Egerton Swartwout, who is one of the leading architects of the country and is familiar with the Washington plan.

3. SCULPTURE FOR THE ARLINGTON MEMORIAL BRIDGE: The Commission inspected with Colonel Grant the full sized photographic models of the sculptural groups designed by Mr. Friedlander for the entrance to the Arlington Memorial Bridge

and those designed by Mr. Fraser for the entrance to the Rock Creek Parkway at the Lincoln Memorial.

The groups were described by the sculptors as follows:

Mr. Friedlander:

"Valor"

"Equestrian group with rider and woman figure holding a shield. The rider here symbolizes national manhood, while the female figure, the Goddess of War in Victory.

Departure "Call to Arms"

"An equestrian group with a warrior taking leave of the family. The female figure represents the womanhood of the nation and the child, the children. The rider as in the former group, the manhood (here departing for the front.)

Mr. Fraser:

"These groups will be placed at the entrance to the Rock Creek and Potomac Parkway. They will typify Peace and the Arts of Peace. The figures as one enters the driveway represent Music (at the left) and Literature (at the right). The figure on the south side of the group at the left will represent Agriculture and that on the north side of the right hand group Ambition."

The models were exhibited at an average height of 16 feet on the permanent pedestals. The Commission felt that the groups were well designed and in general of appropriate size for the respective locations. Mr. Weinman made the following criticisms and suggestions with regard to each of the groups, which were brought to the attention of Mr. Friedlander and Mr. Fraser, who will carry them out in further studies of the models:

Friedlander Groups

Left hand group, looking from Lincoln Memorial. Would suggest bringing mass up somewhat squarer from front, at the top. From side view, would suggest that tail of horse be

engaged to the main body of the group, it being obviously inconsistent with the treatment for execution in granite.

Right hand group. Front view more satisfactory in general mass than left hand group. Head of horse seems too small and neck too straight and long from the side. Also the transition between man and horse at back of man is not well solved in this group. It seems to require some connecting motif. The hind legs being in a rather arrested position are not in harmony of action with the movement of the front legs. Tail of horse seems excessively long and uninteresting in movement. The general mass of both groups seems somewhat small and could be increased to 16' 8" as decided some time ago.

Fraser Groups

Front view. Would suggest the advisability of accentuating the gap between wings and head of horse. The left hand group as seen from the Lincoln Memorial seems to be excellent in contour as seen from profile. The upper line of wings of horse in right hand group seems too high and could be reduced 4--5 inches and thereby become more nearly similar to contour of left hand group.

The Commission of Fine Arts concurred in these criticisms and suggestions.

Mr. William Mitchell Kendall, representing the firm of McKim, Mead and White, expressed the keen desire that at the dedication of the Arlington Memorial Bridge, which the architects understand is to take place at the opening of the George Washington Bicentennial celebration next February, full sized staff models of these sculptural groups be erected at the respective locations above mentioned. These models will be of great assistance to the artists in bringing out details of the design as they should ultimately appear in the completed sculpture. These models would also be particularly impressive for the opening of the Memorial Bridge.

The Commission concurred in this recommendation and urged that full sized models of the sculptural groups by Mr. Friedlander and Mr. Fraser be

prepared in time for the opening of the George Washington Bicentennial celebration. It would be understood that the models would be made in sections so as to facilitate handling the pieces and setting them in place. Colonel Grant was informed accordingly. (Exhibit A)

4. COLUMBIA ISLAND PLAZA: The Commission visited Columbia Island Plaza in company with Colonel Grant and Major Gillette, representing the Arlington Memorial Bridge Commission, to consider in particular the question of the cross arms. Major Gillette said that the Bureau of Public Roads is waiting for a definite decision in the matter so that they can proceed with the Mount Vernon Highway development that is to connect at the proposed circle of the cross arm extending southward from Columbia Island Plaza. Major Gillette said the Bureau of Public Roads is opposed to the circles for traffic reasons.

The Commission felt that pending the completion of a well designed landscape plan for Columbia Island Plaza, the plan for the cross arms approved April 20, 1929, should be adhered to and Colonel Grant was informed accordingly. (Exhibit B) The Plaza will be 600 feet in diameter. Mr. Kendall insisted that the cross arms be retained. Northward it is to connect with the Lee Highway.

The Commission again urged the appointment of a landscape architect to make a detailed study of the area between the Lincoln Memorial and Arlington National Cemetery. Major Gillette mentioned Arthur A. Shurtleff, of Boston; A. D. Taylor, of Cleveland; Herbert S. Hare, of Kansas City; and Gilmore D. Clarke, of New York City.

5. COLUMNS, COLUMBIA ISLAND: In connection with the columns proposed for Columbia Island Plaza, consideration was given to the question of a competition for the sculpture of the columns. Major Gillette handed Mr. Weinman a copy of a letter with draft of program of competition. (Exhibit B-1)

Mr. Weinman, while standing at the site of the proposed columns on Columbia Island, gave the matter very careful consideration and came to the conclusion that it might be better not to erect the columns, that they will be too massive, and as to height, might seem like two smokestacks standing there, and furthermore would be in conflict with the view of the pylons of the Arlington Memorial Bridge, the Lincoln Memorial, and the Washington Monument. The Commission, therefore, decided to hold the question of competition in abeyance and to give further study to the question of erecting the columns. The Secretary was requested to have enlarged solar prints prepared of the Columbia Island end of the Memorial Bridge with the columns drawn in place in the photographs.

6. CHILDREN'S TUBERCULAR HOSPITAL AND SANATORIUM: Mr. A. L. Harris, Municipal Architect, submitted through Mr. M. A. Coe a plan for the new Tubercular Hospital and Sanatorium to be built by the District of Columbia Government near Lanham, Maryland, about ten miles from Washington on the National Defense Highway to Annapolis. The District Government has purchased 300 acres for this institution.

The Commission advised a restudy of the central pavilion, saying that it could be improved; also the Commission recommended omitting the small pediments below the chimneys. Mr. Cross did not favor the varying heights of the different wings of the groups of buildings and suggested that a flat roof connection be made between them, and in this Mr. Mauran concurred.

7. BROOKLAND-WOODRIDGE JUNIOR HIGH SCHOOL: Mr. A. L. Harris, Municipal Architect, submitted through Mr. M. A. Coe, a design for the Brookland-Woodridge Junior High School, to be erected at 18th Street and South Dakota Avenue, S. E. It was designed in the Georgian style of architecture and the Commission were well pleased with it. The Commission approved the design.

8. RELOCATION OF THE GENERAL SHERMAN STATUE: Under date of June 1, 1931, the following letter was received from the Secretary of the Treasury recommending relocation of the statue of General Sherman:

Chairman, The Commission of Fine Arts,
Washington, D. C.

Sir:

"In the development of the open spaces affected by the so-called Triangle Area in Washington, and referring specifically to the open space to the north of the Department of Commerce building, the conditions to be met are somewhat complicated by the present location of the Sherman Statue and the existing grades south of the Treasury Department.

"The question arises as to whether it might not be desirable to remove this statue from the present position and place it in the center of Sherman Circle at the intersection of Kansas and Illinois Avenues, Crittenden and 7th Streets, this being a prominent position associated with the name of General Sherman.

"An expression of opinion of the Commission in regard to this matter is requested."

Respectfully,
(Signed) A. W. Mellon,
Secretary of the Treasury.

A copy of the letter had been sent to each of the members of the Commission for consideration. Mr. Moore sent a preliminary reply to Secretary Mellon under date of June 8, to which Mr. Simon replied that the question of a plan for the area from 13th Street to and including Sherman Square will be made the subject of special study. (Exhibit C and C-1)

Pending further developments the Commission decided to hold the question of suggesting another location for the statue in abeyance.

9. PROTEST AGAINST ABOLISHING CIRCLES IN THE PLAN OF WASHINGTON: The Secretary reported that the Highway Department of the District of Columbia

proposed to cut through Thomas Circle and Logan Circle rather than make any other arrangement in order to relieve the traffic situation. Mr. Greenleaf protested strongly against omitting the circles, saying that to remove them would mutilate the Plan of Washington and would simply be yielding to the desire of motorists. Mr. Greenleaf said he felt the time was coming soon when the Traffic Department should adopt the scheme which is now being used in other big cities to provide parking space for automobiles at the city line and bring the people to and from the business section in buses or street cars.

The Commission concurred in the views of Mr. Greenleaf on this subject. The matter has been brought to the attention of the National Capital Park and Planning Commission and the American Institute of Architects.

10. NATIONAL ARCHIVES BUILDING: Under date of June 26, 1931, the following letter was received from Honorable Perry K. Heath, Assistant Secretary of the Treasury, submitting plans for the proposed National Archives Building, designed by Mr. John Russell Pope, Architect of New York City:

The Chairman,
The Commission of Fine Arts,
Washington, D. C.

Sir:

"There are transmitted to you under separate cover, some sketches for the proposed new National Archives building, this city.

"The plan of this building is in accordance with the definite program of instructions furnished by the Treasury Department to the architect, Mr. John Russell Pope.

"In connection with the verbal arrangements made with the Commission, it is understood that you will consider these sketches at your next meeting on July 1. Accordingly, Mr. Pope and Mr. Simon of the Supervising Architect's Office, have been requested to be present at your meeting when the drawings will be discussed."

Respectfully,
(Signed) Perry K. Heath,
Assistant Secretary of the Treasury.

The site selected for the building is the location of the old Center Market at Pennsylvania Avenue and 7th Streets. The Commission felt that as designed the building will be particularly appropriate for the proposed location in the Triangle at a point about halfway between the Capitol and the Treasury Department and on the cross axis of the group of buildings designated on the north side by the Public Library and the Patent Office Building.

The Commission inspected the plans for the National Archives Building and approved them. Assistant Secretary Heath was informed accordingly. (Exhibit D)

11. OFFICE AND LABORATORY BUILDING (EXTENSIBLE BUILDING), DEPARTMENT OF AGRICULTURE: Under date of June 30, 1931, Honorable Perry K. Heath, Assistant Secretary of the Treasury, submitted a sketch for the office and laboratory of the Department of Agriculture, as follows:

The Chairman,
The Commission of Fine Arts,
Washington, D. C.

Sir:

"There are transmitted to you under separate cover, sketches showing the new Office and Laboratory Building (Extensible Building) to be constructed south of the Administration Building for the Department of Agriculture, this city.

"These sketches are forwarded to you for comment of the Commission at its meeting to be held here in Washington on July 1."

Respectfully,
(Signed) Perry K. Heath,
Assistant Secretary of the Treasury.

Mr. Louis A. Simon, Chief of the Architectural Division of the Supervising Architect's Office, which prepared the plans, called attention to the fact that the building will be to the south of the new Administration Building of the Agriculture Department south of the Mall. It will be 1,000 feet long

and will occupy three city blocks. One-half of the area is now owned by the Government and the other half will be acquired next year. The entire group will cost \$12,000,000, and it is to be ready for occupancy in 1933. Mr. Simon said one-third of the building is now being erected and the problem has arisen as to how to construct the viaduct to connect the Annex, which is to be built of brick and limestone, with the main Administration Building, which is built of granite and marble. Mr. Simon presented a design of the facade for the 14th Street side, showing a limestone frontage.

The Commission considered the matter carefully and decided that the treatment offered by the Supervising Architect's Office as shown in the plan would be acceptable. Assistant Secretary Heath was informed accordingly. (Exhibit E)

13. PUBLIC HEALTH SERVICE BUILDING: The Secretary stated that in view of criticism that had been made as to the facade of the Public Health Service Building to be erected adjacent to the Pan American Union Building on Constitution Avenue, he had requested the Supervising Architect's Office to resubmit the design so as to permit the Commission of Fine Arts to make a final inspection of the revised drawing for this building. The design was submitted accordingly. Mr. Cross and Mr. Mauran inspected the design and felt that it showed a real improvement. It was noted that the antifixes against which protest had been made were omitted. The revised design was approved by the Commission and Assistant Secretary Heath was so informed, with the statement that the building is to be built of white marble and on a line with the National Academy of Sciences Building. (Exhibit F)

13. MURAL DECORATIONS FOR THE DEPARTMENT OF AGRICULTURE: Captain Gilbert White, of Paris, presented to the Commission sketches and a model showing the

mural decorations to go above the main stairway in the Agriculture Department Building. His description of the mural painting is as follows:

"O fortunates nimium, sua"
"Si bona norint, Agricolas"

(Virgile, Georgique II)

"Happy would be the men of the fields if they knew their good fortune."

DESCRIPTION

"The day is done. The country calm, at peace, stretches in the distance, under a serene sky. Evening approaches. In the center, a great oak, worshipped in antique times as divine, is hung with offerings of garlands. Seated beneath: Cybele (the Earth).

"At her sides--at the right--Pomone, Goddess of gardens, holds in her arms a basket of fruits,--on the left--leaning against a sheaf of wheat: Ceres, holding in her hands a sickle and the flowers of the fields.

"Lying on the grass: Flora, dreams, breathing the perfume of the flowers; while Pan hidden near the feet of the goddesses evokes the music of the fields upon his flute. The children of man beg fruits and flowers from Pomone and Flora.

"On the right, the laborer returns from his work. The oxen pause under their yoke. The man leans over to welcome his child with a caress.

"The house is near, rustic and calm, shaded by the vines which grow about its entrance.

"The Grandmother spins the wool. The grapes are gathered and the mother presses them while contemplating the joy of her child, leaning against her knees.

"Fruits in abundance suggest the richness and fecundity of the soil.

"On the left--the Grandfather with the wisdom of age directs the work and explains the cuds. He addresses himself with a gesture to a young reaper. A woman bears upon her shoulders a great pail of sheep's milk.

"The shepherds drive in their flocks.

"Reapers, reposing after the day, are gathered around the Sage and listen to his discourse.

"In the distance a load of hay approaches.

"Impression of serenity, of calm joy and health evoking the peaceful happiness of the men of the fields, his eternal labour, the generosity of nature, its beauty and its grandeur."

Captain White said that he had studied the design from the point of view that it is on a curved panel and will be seen from the bottom of the stairs as well as from the top. Captain White asked for the opinion of the Commission as to the design. Mr. Moore said that it would be necessary for the Commission to receive the sketches officially through the Agriculture Department and the Treasury Department.

After Captain White had withdrawn Mr. Moore asked Mr. Winter how he was impressed by the drawings and Mr. Winter replied that he was not much more impressed than with Mr. George Harding's, which were submitted at the meeting of the Commission, October 16th of last year. (Exhibit G)

14. METHODIST CHURCH APARTMENT BUILDING: Under date of June 29, 1931, Major D. A. Davison, Executive Officer, District Zoning Commission, and Asst. Engineer Commissioner, submitted the following letter with plans for the Apartment Building to be erected adjacent to the Methodist Church Office Building at Maryland Avenue and First Street, N. E.:

Dear Mr. Caemmerer:

"I enclose herewith blueprints submitted by the Charles H. Tompkins Company showing a limestone facade for the Methodist Church building which it is proposed to construct on Maryland Avenue, N. E. immediately adjacent to the existing Methodist Church Office building.

"Referring to previous communications from the Commission of Fine Arts with regard to this same matter, the Commissioners

of the District of Columbia have determined to approve a building 60 feet in height since they have no choice in the matter and must restrict the building to the legal zoning height now established. The Commissioners will, however, require the Charles H. Tompkins Company to provide for a limestone facade on the Maryland Avenue front of the building and the enclosed plans deal with this phase of the matter.

"I am informed by the officials of the Methodist Church that there is urgent need to expedite construction of the apartment house in question, in view of the fact that leases have been accepted from members of Congress for the coming session and the building must be completed by December 1st of this year. It is, therefore, requested that your Commission expedite consideration of the limestone facade in every possible way and if practicable advise the Board of Commissioners not later than Wednesday July 1st as to your approval of the facade or any constructive criticism for changes therein."

Yours very truly,
(Signed) D. A. Davison,
Major, Corps of Engineers, U. S. Army,
Acting Engineer Commissioner.

Major Davison appeared before the Commission of Fine Arts in behalf of the Commissioners of the District of Columbia to explain why the Commissioners can not do anything about changing the height of the Methodist Church Apartment Building from 60 to 72 feet. Major Davison said that an attempt was made several years ago to change the zoning height in this district from 60 to 72 feet but the special zoning committee voted this proposal down as the majority of the members were opposed to "spot zoning". Mr. Moore, who was on the committee voted in the affirmative as also did Major Davison, that is, to make the height 72 feet, but the other three members voted for 60 feet, and, therefore, the Board of Commissioners can not change the height.

The next point Major Davison made was that the Methodist Church people, represented by Dr. True Wilson, are no longer able financially nor willing to build to a height of 72 feet even though the Zoning Commission were to permit

it. This building will be entirely separate from the Methodist Church Office Building and the difference in height should not be very conspicuous. Major Davison then stated that the District Commissioners can take cognizance of the fact that the facade ought to be of limestone. He said that it is necessary to expedite the matter inasmuch as it is a losing financial proposition not only for the Methodist Church office people but also the contractors. Dr. Wilson has already accepted signed contracts from Congressmen to occupy apartments on December 1, of this year.

Major Davison then presented a new design for the building. The Commission preferred the design submitted a few days ago for a red brick building, stipulating, however, that the facade must be of limestone. Upon the recommendation of Mr. Cross, the Commission suggested that a drawing based on that sketch be presented to the Commission in order to be sure that this design is going to be carried out. Major Davison said he would inform the Methodist Church authorities and the builders accordingly.

(Major Davison submitted the revised drawing for a 60' limestone building, and it was approved by the Chairman in behalf of the Commission of Fine Arts, July 8, 1931)

15. ADDITION TO RESIDENCE AT 2440 MASSACHUSETTS AVENUE: A set of plans were submitted by the Building Inspector, District of Columbia, for an addition to the residence at 2440 Massachusetts Avenue. These plans were submitted as required under the Shipstead-Luce Act. Mr. Cross and Mr. Mauran inspected the plans and said after consideration that they conformed in design to the existing building. The Commission thereupon approved the plans.

16. AMERICAN SECURITY AND TRUST COMPANY SIGN: Mr. Moore read a letter from York and Sawyer, Architects, 100 East 42nd Street, New York City, regard-

ing a sign for the addition to the American Security and Trust Company Building on 15th Street and Pennsylvania Avenue, as follows:

June 19, 1931.

Charles Moore, Esquire, Chairman
The Commission of Fine Arts
Washington, D. C.

My dear Mr. Moore:

We are architects for the addition to the American Security and Trust Company on Fifteenth Street in Washington.

The Union Trust Company, I think it is, on H Street and Fifteenth, just above us, has always had a large illuminated sign on its building which could be read from as far south as the south end of the Treasury and the American Security people thought therefore that they could put the same sort of a sign in the same position on their building, which happens to blanket the other from the south, and which would give them therefore the same opportunity which has been used for some years by the more northerly building.

They are now told, however, in a letter from the Commissioners of the District, a copy of which I enclose herewith, that this sign, although no more conspicuous than the one which it covers, is "to all intents and purposes a sign on Pennsylvania Avenue immediately in front of the Treasury Building." You will see that they hold this to be the case because it is on the south wall of our building rather than on the front and we have been told that there would be no objection to our putting a sign projecting over the sidewalk on the front of the building on Fifteenth Street the limits being, I believe, four feet of projection from the building line and forty feet high. This would of course be way more conspicuous and I should imagine from every point of view far more objectionable.

It would seem if we are allowed such a tremendous vertical sign as this we might be allowed a much smaller and quieter one if it were horizontal and didn't project over the street. What I want to ask you is whether any sign is objectionable to the Fine Arts Commission. We would be willing to have a comparatively quiet one in unilluminated bronze letters so simple as merely to add character and distinction to the building.

Of course we don't like signs any better than the Fine Arts Commission but I am afraid we are under the necessity of doing something and it would seem to me very unfortunate to hang some enormous contrivance over Fifteenth Street which would be lighted up like a hotel or restaurant and we hope that we may arrive at some acceptable compromise.

Please forgive me for troubling you this weather but I am anxious to know the point of view of the Commission in this matter.

With kind regards, believe me

Very sincerely yours,
(Signed) Philip Sawyer.

Mr. Moore said that in a letter to the District Commissioners the Commission had put itself on record as being opposed to illuminated signs and the Union Trust Company sign to which reference is made in the letter is very objectionable over a large neighborhood. Mr. Cross suggested that the American Security and Trust Company be encouraged in putting up bronze letters. The Commission concurred in the suggestion of Mr. Moore that York and Sawyer be requested to submit a scale drawing of their proposed sign.

(Exhibit H)

17. LEIF ERICSSON STATUE: The Secretary reported that a letter had been received from Congressman Burtness regarding the inscription for the statue to be sent to Iceland (Exhibit I), favoring the spelling of the name "Leifr Eiricsson", and that he suggested a further change in the inscription, that is, to use the word "people" instead of "kingdom". The matter was also brought to the attention of Senator Norbeck and the Department of State, who concurred in this matter. (Exhibit I-1 and I-2). The Commission considered the matter further and adopted a revised inscription to conform to these recommendations, as follows:

LEIF ERICSSON
SON OF ICELAND
DISCOVERER OF VINLAND

and THE UNITED STATES OF AMERICA
TO
THE PEOPLE OF ICELAND
ON THE ONE-THOUSANDTH ANNIVERSARY OF THE ALTHING
1930

Mr. Calder was informed accordingly and requested to proceed with the carving of the inscription. (Exhibit I-3)

18. GENERAL ARTEMAS WARD STATUE: Mr. Leonard Crunelle, Sculptor, of Chicago, in company with his son, attended the meeting to confer with the Commission as to the General Artemas Ward Statue. Mr. Crunelle expressed his appreciation of the fact that he was awarded the commission and said he wished to proceed with the work of executing the statue.

The Secretary called attention to the fact that a question has arisen as to whether or not it will be possible to secure the location proposed for the statue at the intersection of Massachusetts and Nebraska Avenues and that he had asked Mr. Eliot, City Planner of the National Capital Park and Planning Commission, to attend the meeting and give information on this subject.

Mr. Eliot said that as matters stand it is doubtful if a circle at the point mentioned can be provided. The circle is to have a diameter of 500 feet between building lines. The circle itself is to be 240 feet in diameter, including the roadway, with a grass plot in the center 140 feet in diameter. The western part of the circle will be higher than the eastern part. The plan was prepared several years ago by the Highway Department of the District of Columbia, which offered six or seven different schemes although now they

are willing to provide the circle if it can be done without expense to the District Government. Mr. Eliot said it will cost \$40,000 to pave the roadway and about \$77,000 (at one dollar a foot) for land that will have to be bought for the proposed circle. At the same time, Mr. Eliot said, the property owners will not sell the land needed for the circle unless they are given assurance that there will be no additional assessments for benefits accruing as a result of the creation of the circle at this point.

In considering the matter the Commission noted that to prepare the circle it would cost twice as much as the statue itself, for which Harvard University has appropriated \$50,000. The Commission felt that possibly another site should be considered.

Mr. Weinman was thereupon asked to give his recommendation and he advised Mr. Crunelle to proceed with his close study model at a scale similar to the sketch model. This will require about two or three months' time. The final scale of the statue and pedestal will then be determined when the actual site has been finally selected.

In connection with this subject, Mr. Moore brought to the attention of the Commission the following letter received from Mr. Artemas Ward, Jr., dated June 8, requesting advice as to making casts from the model of the General Ward Statue:

My dear Mr. Moore:

"Can you give me a rough idea as to the cost of making a casting from the small model of General Ward's statue and if such a plan is feasible? I am sure there are a number of descendants who would like to have such a model. Now is the time to consider such a matter before the artist is through with it and has destroyed it.

"Of course, this all presupposes that your choice has fallen upon Crunelle's statue."

Cordially,
(Signed) Artemas Ward, Jr.

Mr. Crunelle expressed his willingness to furnish Mr. Ward with the castings requested and Mr. Ward was informed accordingly. (Exhibit J)

19. BOLLING FIELD DEVELOPMENT: Brigadier General L. H. Bash, Chief of Construction Division, War Department, submitted plans for the development of Bolling Field, which involved the erection of a number of new buildings at a point south of the existing site of Bolling Field at the water front in Anacostia. The new site has become necessary because at the present location the Bolling Field structures are built on filled land and it is impossible to secure permanent foundations excepting at very great depth. The plans contemplate buildings for offices, laboratories, hangars, and residence quarters to be built of brick and limestone. In design the buildings are to be similar to those erected at Walter Reed Hospital and the War College Buildings are also an example. The architect members of the Commission inspected the plans and discussed them with General Bash. The Commission concurred in the suggestion of General Bash that bricks made of clay on the ground be used. The plans were thereupon approved. (Exhibit K)

20. FINE ARTS EXHIBITION: Mr. J. Monroe Hewlett, chairman of the committee of artists for the Fine Arts Exhibition during the George Washington Bicentennial, conferred with the Commission as to the project. Mr. Peaslee, representing the American Institute of Architects, and Mr. Eliot, representing the American Society of Landscape Architects, were present during the discussion. Mr. Hewlett said that upon receipt of notice from the Smithsonian Institution that space had been definitely assigned in the National Museum Building, he had endeavored to formulate plans for the exhibition. Mr. Hewlett said that the Mural Painters are definitely proceeding with their paintings, which are to portray scenes from the life of George Washington. These murals will be

mounted in the panels of the National Gallery of Art wing of the National Museum Building. Mr. Hewlett desired to know more definitely what the National Sculpture Society wishes to exhibit and Mr. Weinman said the matter is before the Council of the National Sculpture Society. The Secretary stated also that Mr. Charles Keck, who is now President of the National Sculpture Society, called in Washington a few days ago to familiarize himself with the plans for the Fine Arts Exhibition, and said he wished to give assurance that the National Sculpture Society will arrange an appropriate exhibition in sculpture for the Bicentennial.

The question arose as to what the American Institute of Architects and the American Society of Landscape Architects wished to do for the exhibition. Mr. Hewlett said that he would confer with these two organizations on the subject so that it could be definitely determined how much space they want for the exhibition. Space has been secured to exhibit "The Plan of Washington" in the foyer of the National Museum Building.

21. IMPROVED LIGHTING FOR THE WILLIAM H. TAFT BRIDGE: Mr. Warren E. Hadley, Electrical Engineer of the District of Columbia, appeared before the Commission and suggested an improved lighting scheme for the William H. Taft Bridge (Connecticut Avenue Bridge) whereby he proposed to use the double light lamp standard now in use in the city. The question as to whether or not the existing lamp standards on the bridge could not be redesigned to provide the improved lighting was considered. A trip of inspection to the bridge was made and it was decided that the existing lamp standards were designed especially for the bridge and should give adequate lighting for it, considering the fact that the head lights of hundreds of automobiles which continually pass over the bridge at night furnish additional light.

The Commission adjourned at 5:30 p. m. The Commission had as their guests at luncheon: Assistant Secretary of the Treasury Keahn, Mr. Dixon, Major Gillette, Mr. Elliot, Mr. Nagel, Mr. Fraser, Mrs. Fraser, Mr. Hewlett, Mr. Friedlander, Mr. Peaslee, Mr. Partridge, Mr. Crunelle and his son, and Mr. Haaley.

C O P Y

July 6, 1931.

Dear Colonel Grant:

The result of the photographs of the statuary for the Arlington Memorial Bridge was illuminating, if not very conclusive. In general, the photographs convinced Mr. Kendall and the Commission that the sculptors would produce satisfactory results provided they had sufficient time for adequate criticism as their work progresses. The Commission report to you that on the basis of the showing made you may safely enter into a contract for the execution of the groups and, of course, the quicker this is done the more time they will have to work over their designs. Mr. Kendall and the Commission were satisfied that the groups as presented in the models were sufficiently in harmony as to mass. There is a question to be decided as to whether the Friedlander groups should be six inches higher than they are at present or whether Mr. Fraser's groups are to be six inches less. These matters can be settled later.

After viewing the photographs and endeavoring to make allowance for the distortions, the Commission felt that the matter is so vitally important for both the present and the future that we should do as the French Government invariably does and have these four groups put into staff where they can be studied with entire intelligence. This can be done as was done in the case of the Ericsson so that the groups will be ready at the time that the Memorial Bridge is dedicated. Thus two purposes would be served. Of course, the first purpose is the vital one.

The Commission felt that Mr. Friedlander's groups will need a great deal of study and very careful consideration in order that they may be entirely pleasing from all points of view and especially from the bridge proper and from the underpass driveway. There are certain artistic and technical difficulties involved in these groups which have not as yet been solved and it is the desire of the Commission to go over the matter very carefully with Mr. Friedlander and to have a complete understanding with him about them. Mr. Kendall tells me that Mr. Friedlander is to go abroad to study the two greatest equestrian statues of the world and the Commission will try to have a talk with him before he goes.

EXHIBIT A

We are now reaching the conclusion of this very greatest composition that has ever been executed in the history of the world and its success will depend upon the extreme care that is given to details as the end draws near. The Commission is very seriously concerned that the whole design shall be well considered so as to make it as complete in its details as possible. The ability on the part of the artists is assured. The only question now is the care and attention that shall be given to carrying out the great composition. Of course, I know you sympathize with this point of view.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

Lieut. Col. U. S. Grant 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission,
Washington, D. C.

C O P Y

July 9, 1951.

Dear Colonel Grant:

The Commission of Fine Arts on July 1, considered various suggestions for changes in the plan for the development of Columbia Island, and, after deliberation, decided that the plan approved by the Commission April 25, 1929, and reaffirmed on May 26, 1929, should be adhered to as to both roads and planting.

The circles at the ends of the cross-axis, and the formal planting around the circles and the cross axis are regarded as essential features of the plan, as is also the informal planting of the island itself.

The connection between the easterly circle and the Mount Vernon Highway Bridge over Boundary Channel may now be constructed. The connections between the westerly circle and the encircling drive around Columbia Island may be put in at the convenience of your office, when that drive is being constructed. In this connection the steps leading to the approval and reapproval of the plan of April 25, 1929, may be recalled:

The plan approved April 25, 1929, was submitted to the Commission of Fine Arts by the Arlington Memorial Bridge Commission, McKim, Mead and White, Architects, and W. J. Douglas, Consulting Engineer, and was promptly approved. On May 8, 1929, this plan came back from your office together with a copy of a letter from Mr. Olmsted as to the treatment of the roadways on Columbia Island and particularly as to the proposed connection with the Lee Highway. Mr. Olmsted's letter was taken up on the ground by Mr. Vitale and Mr. Kendall, who agreed with Mr. Olmsted that the alignment of the Lee Highway should be considered with relation to the views obtained from that highway of the Lincoln Memorial, the Washington Monument, and the Capitol Dome, with the idea of avoiding such alignment as would be disturbing as one passes along the highway. In other words, the great composition should not in any sense be carried beyond the Lincoln Memorial area. On a comparison of the Olmsted Plan with the Kendall Plan made by Major Mehaffey, the difference between the two plans was found to be negligible.

EXHIBIT B

Captain Wilson of the Bureau of Public Roads was present during the inspection of Columbia Island and was consulted as to the Mount Vernon Highway connection. A copy of the approved plan was furnished to him and evidently he has been guided by it in making the connection between the Mount Vernon Highway and Columbia Island. As a result of all these consultations the Commission of Fine Arts on May 28, 1929, unanimously decided that the McKim, Mead and White Plan for Columbia Island as approved should be adhered to.

Since the adoption of this plan resurveys have been made of Columbia Island which show that the easterly circle is nearer to the Boundary Channel than was shown on the diagram submitted by the Arlington Memorial Bridge Commission. This matter received the particular attention of Mr. Greenleaf, who reported to the Commission of Fine Arts that from a landscape architect's standpoint there was still a sufficient amount of room to adhere to the original treatment. If necessary, a retaining wall between the circle and the driveway might be constructed with advantage to the landscape treatment.

For the Commission of Fine Arts:

Very respectfully, yours,
(Signed) Charles Moore,
Chairman.

Lieut. Col. U. S. Grant 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission,
Washington, D. C.

C O P Y

June 29, 1931.

Mr. Adolph H. Weinman,
Forest Hills, N. Y.

Subject: Competition for Sculptor,
Columns on Columbia Island.

My dear Mr. Weinman:

Here is a copy of the letter which is being sent to the sculptors. Upon receipt of acceptances we must send them a statement which consists of the following points:

- (a) Time of completion.
- (b) Extent of relief.

As for time of completion, I suggest that two months should be sufficient. As for relief, I suggest that the variation from the theoretical surface of a cylindrical column should not be more than 6" outside this surface and nothing inside this surface. If you agree to these limitations, please let me know as soon as possible in order that all the papers may be prepared.

The only other question is that of the fact that one man can compete for both columns. I suggest the following wording--
"Attention is invited to the fact that the competitors may compete for one or both columns. If a competitor desires to compete for both columns, he must submit two sketches, and he should apply immediately for an additional model, which will be sent him without charge."

It is barely possible that the Commission might desire to put the same design on both columns, everything else being identical. I would like to have your opinion on this as it should be covered in our program of competition.

Very truly yours,
L. B. Grant, 3d,
Executive and Disbursing Officer.

Incl. 2.

Draft of letter to sculptors.

EXHIBIT B-1

C O P Y

D R A F T

ARLINGTON MEMORIAL BRIDGE COMMISSION

June , 1931.

(To eight competitors)

Subject: Competition for Sculptor -
Columns on Columbia Island.

Dear Sir (or Dear Madam):

The approved and authorized plans for the Arlington Memorial Bridge project provides for the erection of two granite columns each about 180 feet high, on the Plaza now being built on Columbia Island. These columns are wholly ornamental in character and are to be symbolic of the Union of the States. It is intended that the symbolism be expressed mainly by carved figures in bas-relief around the bases of the columns, and when developed will be about 18 feet high and about 50 feet long.

The architects of this Commission and the National Commission of Fine Arts are anxious that this work shall represent the best efforts of American sculpture. Recently they have proposed to this Commission a competition in which several generally recognized American sculptors are to be invited to compete. Each competitor would be paid \$500 for his efforts, a sum which is hardly more than nominal, but it is expected that it is enough to compensate the sculptor for materials and labor which he would have to provide. The competitor or com-

petitors whose designs are believed to be most expressive of the desired symbolism will then be selected as sculptors for the two groups, provided that an agreement consistent with the interests of the United States can be reached.

Your name is one of those which has been proposed and I am writing to inquire whether or not you would care to enter this competition. In order that you may prepare yourself as to the general nature of the project as a whole, I am inclosing herewith a copy of the report of the Arlington Memorial Bridge Commission, which covers the entire project quite well except for changes in details which have been incorporated as the work has progressed.

The specific character of the bas-reliefs themselves is covered in a memorandum from the Commission of Fine Arts, which is also inclosed.

If, after reflection, you decide that you are willing to enter this competition, please so state and the necessary architectural data will be furnished you at an early date. This will include, besides drawings, maps, etc., a 3/4" to the foot model of the section of the column containing the bas-reliefs but left blank and depressed so as to leave room for the sculptor to put on in plaster or other medium his sketch.

Very truly yours,

U. S. Grant 3d,
Executive and Disbursing Officer.

Incls.
DHG:tjt

Daniel Webster in his address at the laying of the cornerstone of the United States Capitol extension, on July 4, 1821, said:

"Before us is the broad and beautiful river, separating two of the original thirteen States, which a late President, a man of determined purpose and inflexible will, but patriotic heart, desired to span with arches of ever-enduring granite, symbolical of the firmly established union of the North and the South. That President was General Jackson."

Webster's statement was then the substance of things hoped for; and he pleaded then and there that the threatening clouds, already heavy in the political skies, might be dissipated by appeals to sentiment and to reason. But it was not so to be. Civil War, dreaded by Jackson and Webster, came. Eighty years after Webster's prophetic speech "arches of ever-enduring granite, symbolical of the established union of the North and the South", span the Potomac.

During those eighty years old antagonisms have disappeared, or have faded into memories. The Arlington Memorial Bridge was designed not to recall those days of divided feelings and interests, but rather to typify the enduring unity of a great nation. North and South, East and West are bound together by common ties of ambition and power, culture and the pursuit of the manifold advantages of civilization. The compass terms have merely geographical significance. Peace reigns throughout our broad land. Our heroes are national heroes. What diversity exists comes from climate and situation.

In the designs for the Memorial Bridge two lofty columns are to be set on Columbia Island to express the signification of this essential national unity underlying the diversity of products and interests. At the base of these columns are to be bands of sculpture symbolic of this unity and expressive of the attributes which create one out of many--the rods that make up the bundle.

It is for the artist, working within the physical limits set by the architect, to offer his conception as to the proper presentation of the sentiments which the Memorial Bridge typifies. Obviously the first stage of the program is a sketch so rendered as to indicate clearly his solution of the problem. The next stage is a consideration of the ability of the artist to carry out his conception.

The sketches will be considered by the National Commission of Fine Arts with the sole purpose of obtaining for the Government the very best results both in conception and in execution. The Commission feel that by stating the problem in broad terms, they are giving to the artist opportunity to express his ideas without being hampered beyond the necessary limitations of the architecture.

C O P Y

June 8, 1931.

Sir:

Your letter of June 1, suggesting the removal of the Sherman Statue now located south of the Treasury Department to Sherman Circle at the intersection of Kansas and Illinois Avenues, has been received and will have the attention of the Commission of Fine Arts at their meeting on July 1. Pending the views of the Commission, certain considerations present themselves:

1. It was the purpose of the Plan of 1901 to restore what was formerly known as the President's Park as nearly as possible to the original plan. The Senate Park Commission contemplated the removal of the Sherman Statue and the creation of a park with four rows of trees leading from the Treasury Department to the present Constitution Avenue, and a similar treatment for the space along 17th Street from the State, War and Navy Building to Constitution Avenue. The location of the First Division Memorial was arranged with reference to this plan and so far as possible trees have been planted to create a park with a central vista, framed by two rows of trees. The Commission of Fine Arts are convinced that this is the proper treatment for that area and they deprecate the intrusion of trucks and service vehicles into any portion of the President's Park. They would deprecate cutting that park into two pieces by creating general traffic conditions between the grounds of the White House and the White Lot or the Ellipse. They have in mind the cutting of the Mall into halves by the railroad tracks from 1870 to 1905.

2. The history of the statue of General Sherman has elements reminiscent of a comic opera. A distinguished commission, of which Augustus Saint-Gaudens was a member, selected another design, but the commission in charge of the erection of the statue, however, preferred a sculptor who had seen General Sherman in the flesh and the contract was awarded accordingly. The sculptor died before completing his work, and his widow selected another sculptor, but there was trouble about payments and finally a woman was chosen to execute the statue. The sculptors are generally agreed that the statue itself is not a bad one but that the pedestal would need extensive alteration in order to eliminate certain features which border upon the ridiculous.

In order to justify the relocation by Congress of this statue or any changes in it, a complete plan of the treatment of the entire area

EXHIBIT C

with its relations to the newly created reservation north of the new Department of Commerce Building should be prepared. The subject is one of such great importance to the future development of Washington in consonance with the new treatment of Pennsylvania Avenue that the time seems propitious for such a complete study as shall bring the whole matter up for consideration.

Cordially yours,

(Signed) Charles Moore,

Chairman.

Honorable Andrew W. Mellon,
Secretary of the Treasury,
Washington, D. C.

C O P Y

D. C. BUILDING PROGRAM.

TREASURY DEPARTMENT
Washington

Office of Supervising Architect

June 26, 1931.

Mr. Charles Moore,
The Commission of Fine Arts,
Washington, D. C.

Dear Mr. Moore:

The subject of your letter addressed to Secretary Mellon under date of June 8, in regard to the Sherman Statue, was conveyed to Mr. Edward H. Bennett, Chairman of the Board of Architectural Consultants, and in a letter received from him under date of June 22, he asks that you be informed of a conversation he has had with Colonel Grant and Mr. Eliot of the Planning Commission with reference to the treatment of the entire area from 13th Street to and including the Sherman monument grounds; and that numerous studies have been made in the hope of determining some general design for the area.

These and other studies of the adjoining area it is expected will be taken up with the Fine Arts Commission and the Planning Board at a not very distant date.

Respectfully yours,

(Signed) Louis A. Simon,
Executive Officer,
Board of Architectural Consultants.

EXHIBIT C-1

C O P Y

July 2, 1931.

My dear Major Heath:

The Commission of Fine Arts at their meeting on July 1, 1931, approved the plans which you submitted for the National Archives Building, designed by Mr. John Russell Pope, Architect. It is understood that this building will be erected in the Triangle at the site of the old Center Market at Pennsylvania Avenue and Seventh Street.

For the Commission of Fine Arts:

Very respectfully, yours,
(Signed) Charles Moore,
Chairman.

Honorable Perry K. Heath,
Assistant Secretary of the Treasury,
Washington, D. C.

EXHIBIT D

C O P Y

July 3, 1931.

Dear Major Heath:

The Commission of Fine Arts at their meeting on July 1, 1931, approved the plans which you submitted for the new Office and Laboratory Building (Extensible Building) to be constructed south of the Administration Building for the Department of Agriculture, subject to certain suggestions which were made to Mr. Louis Simon of the Supervising Architect's Office.

The Commission recognize the problem involved in constructing the connection between a marble and a brick building, and regard the solution presented as a good one, under the conditions.

Very respectfully, yours,

(Signed) Charles Moore,

Chairman.

Honorable Ferry K. Heath,
Assistant Secretary of the Treasury,
Washington, D. C.

EXHIBIT E

C O P Y

July 2, 1931.

My dear Major Heath:

The Commission of Fine Arts at their meeting on July 1, 1931, approved the design for the Public Health Service Building to be located on Constitution Avenue between 19th and 20th Streets, N. W.

The Commission noted that the facade had been restudied with a view to simplification. It is understood the building will be built of white marble to harmonize with the adjacent Pan American Union Building and the National Academy of Sciences Building. Also the Commission advised that the south front of the Public Health Service Building should be on an even line with the National Academy of Sciences Building, otherwise to move the Public Health Service Building further south toward Constitution Avenue would present a disorderly appearance.

For the Commission of Fine Arts:

Very respectfully, yours,

(Signed) Charles Moore,

Chairman.

Honorable Perry K. Heath,
Assistant Secretary of the Treasury,
Washington, D. C.

EXHIBIT F

C O P Y

July 11, 1931.

Dear Mr. Heath:

The sketches for the proposed decorations submitted to the Commission of Fine Arts by Captain Gilbert White, of Paris, were considered by the Commission at their meeting on July 1, 1931. The sketches had the particular attention of Mr. Ezra Winter, the mural painter member of the Commission and they were considered by all the members present.

It was the opinion of the Commission that these sketches do not represent the high water-mark in mural painting in this country. During the 40 years since mural painting won an established place at the Chicago World's Fair, the American mural painters, both those trained at home and those who have studied abroad, have built up a fine tradition. It was the feeling of the Commission that the sketches designed by Captain White are lacking in simplicity, directness, and force.

The Commission note the desirability of recognizing mural paintings in the public buildings. The Commission feel that even where there are no figures, the decorations of the buildings should receive the consideration of the mural painters with a view to securing harmony and appropriateness of color. The Commission believe that in all public buildings a sum should be set aside at the beginning for both mural paintings and sculpture as essential parts of the building and not merely as applied decorations. This the Commission regard as part of the architect's plans to be considered from the very beginning of the building and to be carried out along with the construction. The pediments of the new Commerce Building are instances of a capable method of selecting artists to carry out the work.

The Commission of Fine Arts regard the subject of decorations of public buildings by sculpture and painting of so much importance that they consider it a duty to impress upon all persons in authority in construction of public buildings the vital necessity of making painting and sculpture constituent parts of the building and to that end the Commission is ready to give in all cases detailed consideration to all designs during the presentation of plans for new public buildings.

EXHIBIT C

In this connection the Commission call attention to the fact that Congress has incorporated the American Academy in Rome for the purpose of training architects, sculptors, painters, and landscape architects in working out problems in collaboration with one another to the end that the final result may be the creation of a work of art combining all the elements named. It so happens that seven of the men trained in the American Academy in Rome have won competitions and are employed in work now in progress.

For the Commission of Fine Arts:

Respectfully yours,

(Signed) Charles Moore,

Chairman.

Honorable Perry K. Heath,
Assistant Secretary of the Treasury,
Washington, D. C.

C O P Y

July 7, 1931.

My dear Mr. Sawyer:

Your letter of June 19, with its enclosure on the subject of a sign for the American Security and Trust Company Building on 15th Street, was received and given consideration by the Commission of Fine Arts at their meeting on July 1, 1931.

The Commission noted your request to be permitted to erect a comparatively small unilluminated sign of bronze letters over the 15th Street entrance of the American Security and Trust Company Building. The Commission of Fine Arts interpose no objection to this but ask that you send a scale drawing of the proposed sign to the Commission for further consideration. It is understood that such a sign would comply with the new building regulations as to signs and billboards in the District of Columbia.

Very sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. Philip Sawyer,
York & Sawyer, Architects,
100 East 42nd Street,
New York City.

EXHIBIT H

CONGRESS OF THE UNITED STATES

Grand Forks, No. Dak.
June 22nd, 1931.

Hon. H. P. Caemmerer,
Secretary, Commission of Fine Arts,
Washington, D. C.

My dear Mr. Caemmerer:

I appreciate your favor of the 18th inst. with reference to the Leif Ericsson statue to be erected in Reykjavik, Iceland, and am pleased to note that the pedestal is about ready to be shipped.

I am not surprised that some question has arisen with reference to the most appropriate way to spell the name on the inscription. When I first introduced the resolution in the House of Representatives, I used the spelling which seems to be in common usage in the Norwegian and Danish press of this country, which is Leif Erikson. I believe that is the correct spelling in modern Norwegian, but is not Icelandic.

A question was raised with reference to this spelling by some people of Icelandic origin, and they assured me that Erikson should be changed to Ericsson, and an amendment was accordingly made at my request on the floor of the House. I have never been satisfied that this was a marked improvement, for I have felt that while it changed the current modern spelling and possibly approached the Icelandic or old Norse, it did not go far enough.

I am, therefore, very much pleased over the fact that you submitted the matter to Judge Sveinbjorn Johnson, who is not only himself competent to ascertain the correct spelling, but who has taken the care to consult other authorities. I am pleased to join in the recommendation which he makes to have the name carved: LEIFR EIRICSSON. I agree with Judge Johnson that the Icelandic people would much prefer the old form to a modernized one.

I do, however, want to suggest a change in the proposed inscription which I deem of considerable importance. I enclose herewith a copy of the resolution authorizing the presentation of the statue. You will note that the President was authorized to procure a memorial and "present the same as a gift of the American people to the people of Iceland". The proposed inscription does not entirely harmonize with this authorization.

Personally, I am very anxious that the noun "Kingdom" be changed to "people", so that that portion of the inscription would read: THE UNITED STATES OF AMERICA TO THE PEOPLE OF ICELAND.

It may possibly be argued that it makes no difference whether the gift is designated as one to THE KINGDOM OF ICELAND or to THE PEOPLE OF ICELAND. On the other hand, when I drew the resolution I was somewhat familiar with the attitude of the Icelandic people and felt that there would soon be a decided move in the country that would lead to a discontinuance of the arrangement by which Denmark and Iceland, although separate countries, have a joint King. I do not pretend to say whether Denmark will remain a kingdom or become a republic when that arrangement is discontinued. It can do no harm, however, to let the inscription read that it is presented to the people of Iceland rather than to the country as a political entity.

A similar but a less important observation might be made with reference to the designation THE UNITED STATES OF AMERICA. I presume it would be a little awkward in the inscription to insert another line immediately above reading, THE PEOPLE OF. If not too long or awkward, I would prefer so doing. If a shorter designation is desired consideration might be given to using the language, THE AMERICAN PEOPLE TO THE PEOPLE OF ICELAND. Either proposal would conform more strictly to the wording of the resolution under which the action is taken, although the words THE AMERICAN PEOPLE are probably ambiguous and might be resented by other countries on the American continent.

I will mail a copy of this letter to Senator Norbeck and Judge Johnson, so that they may write you direct indicating whether or not they approve this change.

Trusting that these suggestions may be given careful and sympathetic consideration, and awaiting a reply at your convenience with a great deal of interest, I remain

Very respectfully yours,

(Signed) O. B. Burtness.

C O P Y

DEPARTMENT OF STATE
Washington

In reply refer to
IC 859.A 413 Er 4/

June 29, 1931.

Mr. H. P. Caemmerer,
Secretary, The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Sir:

Your letter under date of June 27 has been received, drawing attention to certain suggestions which have been made with respect to the inscription on Mr. Calder's statue of Leif Ericsson and requesting a final recommendation in the matter.

The Department considers that Mr. Calder should be spared any unnecessary delay and that, since the actual donor of the statue is Congress, the opinions of Senator Norbeck and Representative Burtness should prevail. Without presuming to pass on the correct spelling of the discoverer's name, the Department concurs with Representative Burtness that the phrase "the American people" is somewhat ambiguous, and that the phrase "the United States of America to the People of Iceland" is perhaps less cumbersome than "the people of the United States of America to the people of Iceland".

Very truly yours,

(Signed) W. R. Castle,

Acting Secretary of State.

EXHIBIT I-1

C O P Y

UNITED STATES SENATE

Bedfield, S. L. June 26, 1931.

Hon. H. P. Caemmerer,
Secretary, Commission of Fine Arts,
Washington, D. C.

Dear Mr. Caemmerer:

Supplementing my letter of June 12, directed to Mr. Moore, I want to suggest the word "kingdom" in the inscription on the Leif Ericsson Monument is superfluous--or worse. Why not say "to the People of Iceland"?

Very sincerely yours,

(Signed) Peter Norbeck.

EXHIBIT I - 2

C O P Y

July 2, 1931.

Dear Mr. Calder:

The Commission of Fine Arts at their meeting on July 1, 1931, gave further consideration to the inscription for the statue to be sent to Iceland.

As you were informed, further suggestions were made as to changing certain words in the inscription and as to the spelling of the name. The matter was taken up with Congressman Burtness who introduced the legislation in the House of Representatives and with Senator Norbeck who sponsored the legislation in the United States Senate and with the Department of State. The inscription which has now been agreed upon and approved by the Commission of Fine Arts is as follows:

LEIFR EIRICSSON
SON OF ICELAND
DISCOVERER OF VINLAND

and THE UNITED STATES OF AMERICA
TO
THE PEOPLE OF ICELAND
ON THE ONE-THOUSANDTH ANNIVERSARY OF THE ALTHING
1930

It is understood you will proceed with the carving of this inscription so that the pedestal can be sent to Iceland this summer.

For the Commission of Fine Arts:

Very sincerely yours,
(Signed) Charles Moore,
Chairman.

Mr. A. Stirling Calder,
11 East 14th Street,
New York, N. Y.

EXHIBIT I - 3

UNIVERSITY OF ILLINOIS
Urbana

Office of Legal Counsel

July 8, 1931

Honorable H. P. Caemmerer, Secretary
Commission of Fine Arts
Washington, D. C.

My dear Mr. Caemmerer:

Thank you for your letter of July 3, enclosing a copy of a letter of instructions to Mr. Calder with directions concerning the inscription on the Ericsson statue.

I believe this matter is now in as satisfactory a condition as it is possible to have it.

Very truly yours,
(Signed) Sveinbjorn Johnson.

SJ NF

UNITED STATES SENATE
Washington, D. C.

Redfield, S. Dak.,
July 9, 1931.

Hon. H. P. Caemmerer,
Secretary, The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Dear Mr. Caemmerer:

I am pleased indeed to have your letter of July 3rd, advising of the revised inscription ordered for the Leif Ericsson Memorial. I am certain this inscription will please the Icelandic people very much, a large percentage of whom are scholarly and place a great deal of emphasis on matters of this kind.

Thanking you, I remain,

Yours truly,
(Signed) Peter Morbeck.

C O P Y

July 2, 1931.

My dear Mr. Ward:

I received your letter of June 8, asking for information as to the cost of making a casting from the small model of the General Ward Statue.

At the meeting of the Commission of Fine Arts yesterday we had a talk with Mr. Leonard Crunelle, of Chicago, the sculptor. He expressed his gratification on being awarded the commission to execute the statue, and the Commission felt assured he will produce a work of art. His experience in sculpture goes back to the time of the World's Fair in Chicago in 1893.

Certain problems have arisen as to acquiring sufficient ground to make a circle of appropriate size for the statue at the intersection of Massachusetts and Nebraska Avenues. It will involve an official change in the highway plan and acquiring certain additional land, all of which will require more time and possibly will involve such additional expense as to make it necessary to consider another location for the General Artemas Ward Statue. You can be assured, however, that the Commission of Fine Arts will find a suitable location for the statue, if a change shall be found necessary.

In the meantime Mr. Crunelle has been instructed to proceed with his study model, which will require at least two or three months' time. Also he has been informed of your desire to secure castings of the model, and he said he would be glad to supply you with them. I would suggest, therefore, that you write to Mr. Crunelle personally about this matter. His address is: Mr. Leonard Crunelle, 6016 Ingleside Avenue, Chicago, Illinois.

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Mr. Artemas Ward, Jr.,
60 John Street,
New York, N. Y.

EXHIBIT J

C O P Y

July 6, 1931.

Dear General Bash:

The Commission of Fine Arts at their meeting on July 1, 1931, were much pleased to consider with you the designs you submitted for the improvement of Bolling Field. The Commission approved the designs.

The Commission advised you that your announced purpose of having the officers' buildings become a part of the landscape can best be subserved by building of common brick made of clay of this locality. The War College buildings are an example.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

Brigadier General L. H. Bash,
Acting Quartermaster General,
War Department,
Washington, D. C.

EXHIBIT K

